

JOHANN SEBASTIAN BACH
(1685 – 1750)

Klavierwerke
Busoni-Ausgabe

Piano Works
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Chromatische Fantasie und Fuge d-moll BWV 903
Capriccio über die Abreise des vielgeliebten Bruders BWV 992
Fantasie, Adagio (G-dur BWV 968) und Fuge c-moll BWV 906
Präludium, Fuge und Allegro Es-dur BWV 998

Chromatic Fantasia and Fugue in d minor BWV 903
Capriccio on the Departure of his Most Beloved Brother BWV 992
Fantasia, Adagio (in G major BWV 968) and Fugue in c minor BWV 906
Prelude, Fugue and Allegro in E flat major BWV 998

herausgegeben von / edited by
Ferruccio Busoni



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CHROMATISCHE FANTASIE UND FUGE

Es galt bei diesem Stücke, den ursprünglichen Sinn zu rekonstruieren, es von den „Manieren“ und „Manierismen“, welche die Zeit, die mannigfaltigen Abschriften, der Schlendrian der „Klavierklassen“ und die in Konzertsälen heimische Eitelkeit gehäuft hatten, zu reinigen. In der Auffassung war der Herausgeber bemüht, eine größere Einheitlichkeit herzustellen, die vielen kleinen Abschnitte auf wenige große zu reduzieren und so den breiten, tragischen Zug der Fantasie wirken zu lassen. Die vier Abteilungen, welche diese Auffassung ergibt, könnten sich überschreiben lassen: Tokkata, Choral (Arpeggio), Rezitativ und Coda. Das Rezitativ, auch wo es in Passagenspiel ausartet, wo es aus der engeren Lage einer Singstimme tritt und über den ganzen Umfang der Klaviatur sich ausbreitet, ist durchaus einstimmig — nämlich als einer und derselben Stimme zugewiesen gedacht; danach müssen sich Ton und Vortrag richten, eine mögliche Einheit wahren und sich gegen das dazwischengreifende „Orchester“ oder „Cembalo“ abheben. Die Entstellungen aller früheren Texte sind berichtigt; die angebrachten Modifikationen erstreben überall einen bequemen Spielplatz und stellenweise eine größere Klangfülle.

In this piece, the important point was to reconstruct its original meaning, to cleanse it of those "Manners and Mannerisms" which time, the manifold transcripts, the accustomed routine of "Piano-classes", and the vanity indigenous to the concert-room had accumulated for it. In his interpretation, the editor has endeavoured to restore a greater uniformity, to reduce the many small sections to a few large ones, and thus to allow the broad, tragic line of the Fantasy to take effect. The four divisions resulting from this conception of the work might be superscribed: Toccata, Choral (Arpeggio), Recitativo and Coda. The Recitativo is entirely one-voiced, that is to say, assigned to one and the same voice throughout, even where it deteriorates into mere passage-playing, and leaves the more restricted position of a vocal part to spread over the whole range of the keyboard. Tone and execution must be rendered accordingly, preserving unity as far as possible, and standing out in bold relief against the intervening "Orchestra" or "Cembalo". The misrepresentations of all former texts have been rectified; the amendments introduced endeavour to obtain everywhere convenience for the player, and here and there, a greater volume of sound.

In questa composizione era duopo ristabilire il senso originale; ed a questo scopo bisognava purificarla di tutti quei 'manierismi' che vi erano stati accumulati dal tempo, dalle varie copie, dalle negligenze di tanti maestri di pianoforte e dalla tradizionale vanità che troneggia nelle sale dei concerti. — Per quanto concerne l'interpretazione, l'editore ha tentato d'arrivare ad una più completa unità della Fantasia, di ridurre a poche e grandi divisioni le numerose piccole parti, e di renderne in questo modo l'effetto tragico e grandioso. Le quattro parti ottenute con questa interpretazione potrebbero essere intitolate: Toccata, Corale (Arpeggio), Recitativo e Coda. Il Recitativo è sempre immaginato come eseguito da una sola voce, anche in quei periodi dove esso degenera in passaggi sortendo dagli stretti limiti della voce umana ed abbracciando tutta l'estensione del pianoforte; in questo senso il pianista deve modificare il tocco e l'interpretazione, serbando la massima unità possibile e facendo bene spiccare il Recitativo medesimo dall' 'Orchestra' o dal 'Cembalo'. Le difformazioni che si trovano in tutte le altre edizioni sono qui rettificcate; le modificazioni introdotte mirano dovunque ad una maggior facilità dell'esecuzione, e in certi punti ad una più ricca sonorità.

Pour cette pièce, il s'agissait de reconstituer le sens original, de la débarrasser des «manières» et du «manierisme» qu'elle devait au temps, aux diverses copies, au laisser-aller des «classes de piano», comme aussi aux prétentions qui sévissent dans nos salles de concert. Ma conception me porte vers une plus grande homogénéité, vers la réduction en quelques grandes subdivisions des trop nombreuses petites périodes, afin de mettre bien en relief le grand souffle tragique de cette «Fantaisie». Les quatre grandes périodes qui procèdent de cette conception pourraient recevoir les sous-titres: Toccata, Choral (Arpeggio), Récitatif, Coda. Là même, où le récitatif dégénère en simple jeu de passage, où il excède l'étendue d'une voix chantante pour mettre à contribution tout le clavier, il est toujours homophone, c'est-à-dire imaginé pour une seule et même voix; il convient donc d'exécuter ce passage conformément à ce qui vient d'être dit, de conserver l'unité et faire contraste avec «l'orchestre» ou «Cembalo» qui attaque ici. Les défigurations, imputables aux anciens textes, ont été réctifiées; les modifications apportées ont pour conséquence une exécution plus aisée et, par moment, une bien plus ample sonorité.

Chromatische Fantasie und Fuge

d-moll

BWV 903

Fantasia

rasch, kernig
animato, con vigore

(Allegro deciso.)

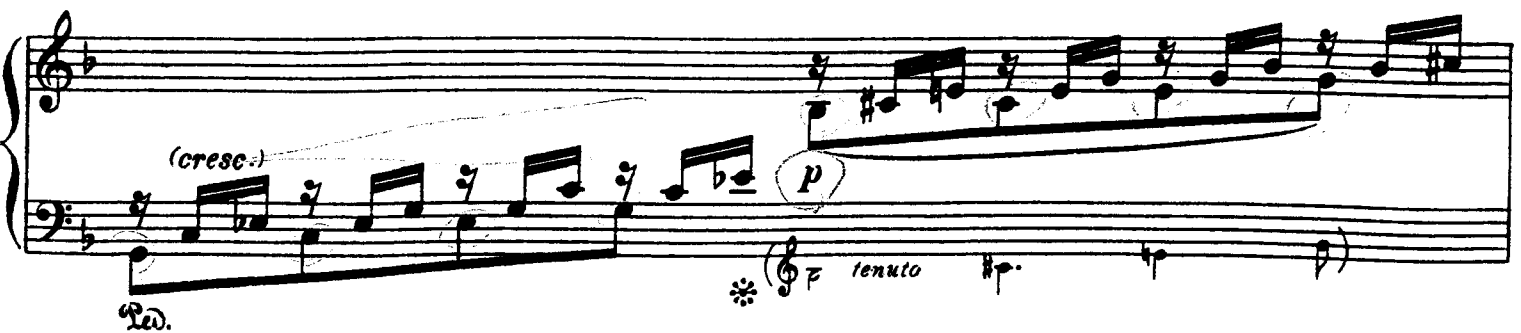
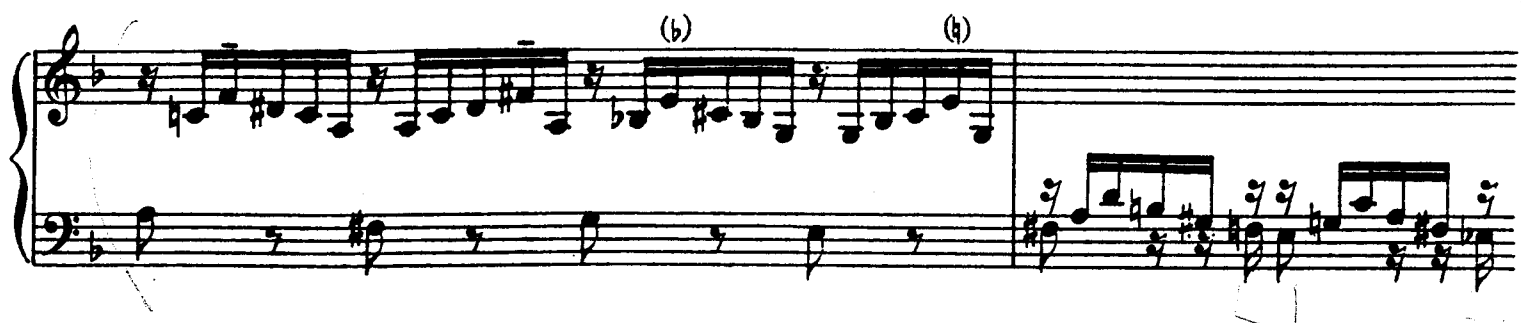
*

*) Die höchste Note -analog dem ersten Takte-auf dem zweiten Viertel; (nicht, wie alle Ausgaben außer Steingräber bringen, auf dem vierten Sechzehntel).

*) The highest note on the second crotchet, analogous to the first bar, (not, as in all the editions except Steingräbers, on the fourth semiquaver).

*) La nota più acuta, corrispondente a quella della prima misura, deve entrare sulla seconda semiminima (non sulla quarta biscroma, come l'indicano tutte le altre edizioni, meno quella di Steingräber).

*) La note la plus haute -en analogie avec la première mesure- sur le 2^{me} temps (et non comme dans toutes les éditions, celle de Steingräber exceptée, sur la quatrième double-croche)

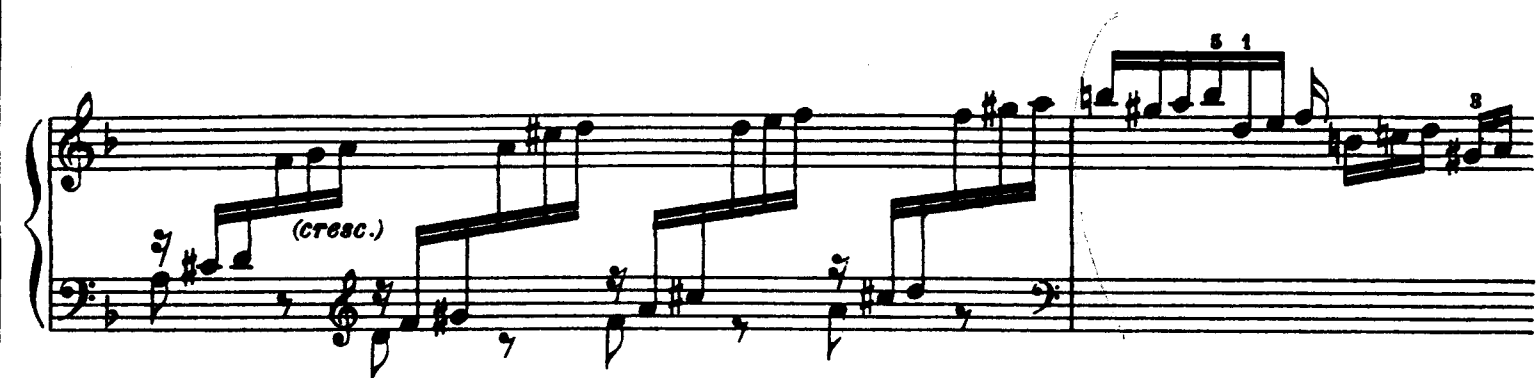




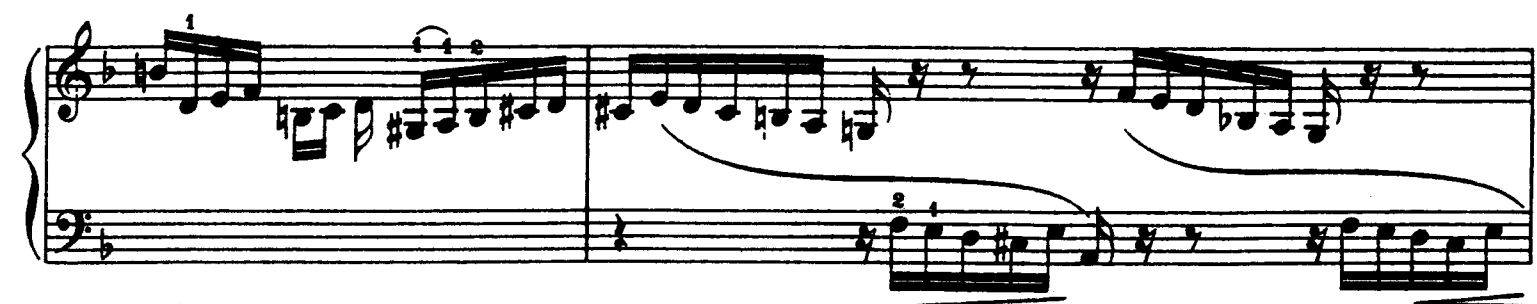
First system of musical notation. The treble clef staff contains a series of eighth-note chords, mostly triads, with some slurs. The bass clef staff contains a single eighth note, marked *mf*, followed by rests. The system concludes with a melodic phrase in the treble staff, marked with fingerings 1, 2, 4, and 5.



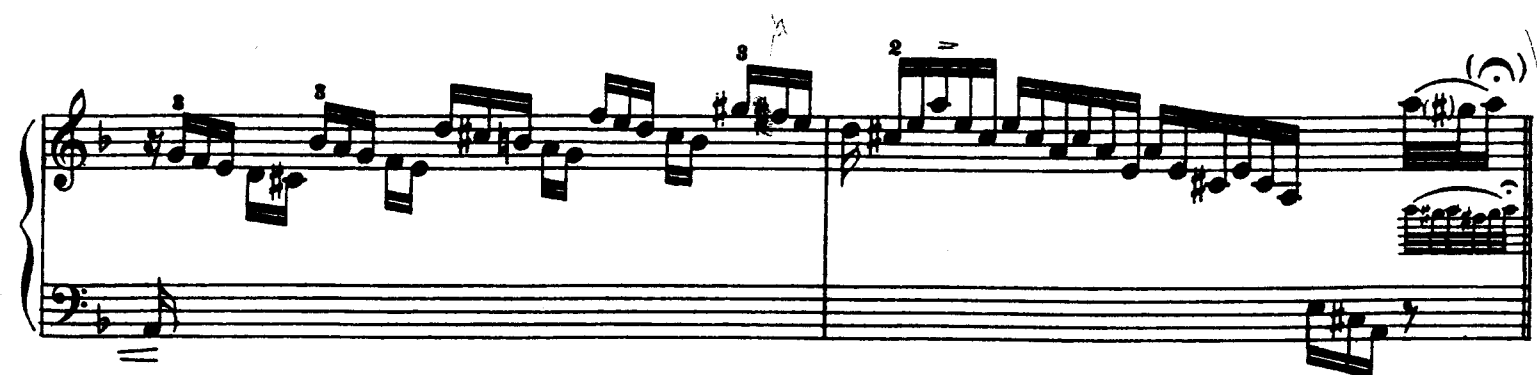
Second system of musical notation. The treble clef staff features a melodic line with slurs and a dynamic marking of *mf*. The bass clef staff contains a few notes, including a triplet marked *(geschwungen)* and *(vibrato)*.



Third system of musical notation. The treble clef staff contains a melodic line with slurs and a dynamic marking of *(cresc.)*. The bass clef staff contains a few notes, including a triplet marked *(cresc.)*.



Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and a dynamic marking of *(cresc.)*. The bass clef staff contains a few notes, including a triplet marked *(cresc.)*.



Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and a dynamic marking of *(cresc.)*. The bass clef staff contains a few notes, including a triplet marked *(cresc.)*.

[illegible]

*) Man halte sich auf der Grundnote D nicht auf, sondern lege die rhythmische Spitze auf die jeweilige höchste Note des Akkordes (linke Hand).

*1) There should be no pause on the fundamental note D, the rhythmical point should fall on the highest note of each chord (left hand).


*) Non si faccia nessuna sosta sul Re fondamentale; si metta piuttosto il culmine ritmico sulla nota più acuta di ogni accordo, eseguendola colla mano sinistra.

*** On ne persistera pas sur la fondamentale ré, mais on mettra tout l'accent rythmique sur la note supérieure de chaque accord: (main gauche).**

(weich gedämpft)
(dolce velato)
(quasi Organo)

(etwas feierlich)
(un poco solenne)

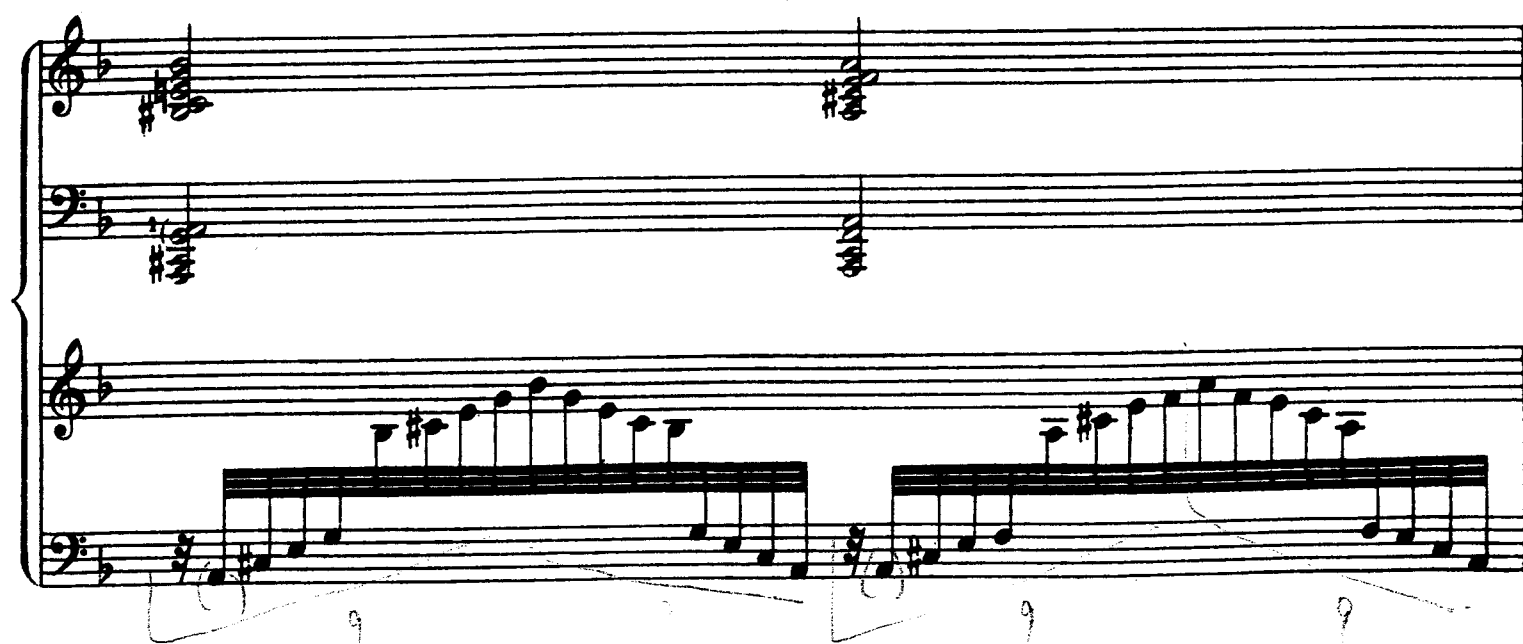
dolce
(quasi
Arpa)



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The upper staff contains a series of chords, primarily triads and dyads, with some accidentals (sharps and flats). The lower staff contains a series of chords, primarily triads and dyads, with some accidentals (sharps and flats). The system concludes with a double bar line.



The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The upper staff contains a series of chords, primarily triads and dyads, with some accidentals (sharps and flats). The lower staff contains a series of chords, primarily triads and dyads, with some accidentals (sharps and flats). The system concludes with a double bar line.



The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The upper staff contains a series of chords, primarily triads and dyads, with some accidentals (sharps and flats). The lower staff contains a series of chords, primarily triads and dyads, with some accidentals (sharps and flats). The system concludes with a double bar line.

8

The first system of the musical score consists of four staves. The top two staves are for the Violin I and Violin II parts, and the bottom two are for the Piano accompaniment. The Violin parts are marked with the tempo and mood instruction "(gleichmäßig und ruhig) (calmo e eguale)". The Piano part features a complex rhythmic pattern in the right hand, with a melodic line in the left hand. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

(weich) (dolce)

(gleichmäßig und ruhig)
(calmo e eguale)

[illegible]

(etwas lauter und entschlossener)
(un poco più forte e deciso)

(quasi forte)

(dimin.)

(nicht anzuschlagen)
(nicht anschlagen 2. Viol.)

(stumm)
(insensibile)

^{*)} Recitativo *tr*

Voce Recitante

(immer stark und breit mit großer Energie der Empfindung)
(sempre forte e largo, con grande energia di sentimento)

(anfange ungefähr: ♩ = 72 nach M. M.)
(nel principio presso a poco: ♩ = 72 secondo M. M.)

^{*)} „Selon le caractère d'un récitatif, mais in tempo“ - im Charakter eines Rezitativs, aber im Takt - sagt Beethoven in der IX. Symphonie; diese Vorschrift findet hier Anwendung. Man vergleiche das Diesbezügliche im Vorwort.

^{*)} „In the style of a Recitative, but in strict time“, as Beethoven puts it in the 9th Symphony; this instruction is applicable here. Compare the preface concerning this point.

^{*)} „Nel carattere d'un recitativo, ma in tempo“ dice Beethoven nella nona Sinfonia; questa prescrizione si deve impiegare pure qui. Si rileggi quello che è stato detto a questo riguardo nella prefazione.

^{*)} „Dans le caractère d'un récitatif, mais en mesure“ dit Beethoven, dans la 9^{ème} Symphonie. Cette prescription s'applique ici. Qu'on veuille bien comparer avec ce qui est dit à ce sujet dans la préface.

The image displays a page of musical notation, likely for piano, consisting of four systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: The first system features a treble and bass staff. The treble staff has a trill (*tr*) and a triplet. The bass staff has a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic. A tenor part (*ten.*) is indicated for the left hand (*l. H.*). A trill (*tr*) is also present in the right hand, with the instruction *tr (ebenso) (nello stesso modo)*.

System 2: The second system continues the musical piece. It includes a *(dimin.)* (diminuendo) instruction and a forte (*f*) dynamic. The bass staff has a piano (*p*) dynamic. A trill (*tr*) is marked in the right hand.

System 3: The third system shows a mezzo-piano (*mp*) dynamic in the bass staff. A trill (*tr*) is marked in the right hand.

System 4: The fourth system includes a *meno f* (meno forte) instruction and a mezzo-piano (*mp*) dynamic. The right hand has a trill (*tr*) and a trill (*tr*) in the left hand (*l. H.*). The right hand also has a trill (*tr*) and a trill (*tr*) in the right hand (*r. H.*).

11

tr *(largamente)*

ossia:

f (teatrale)

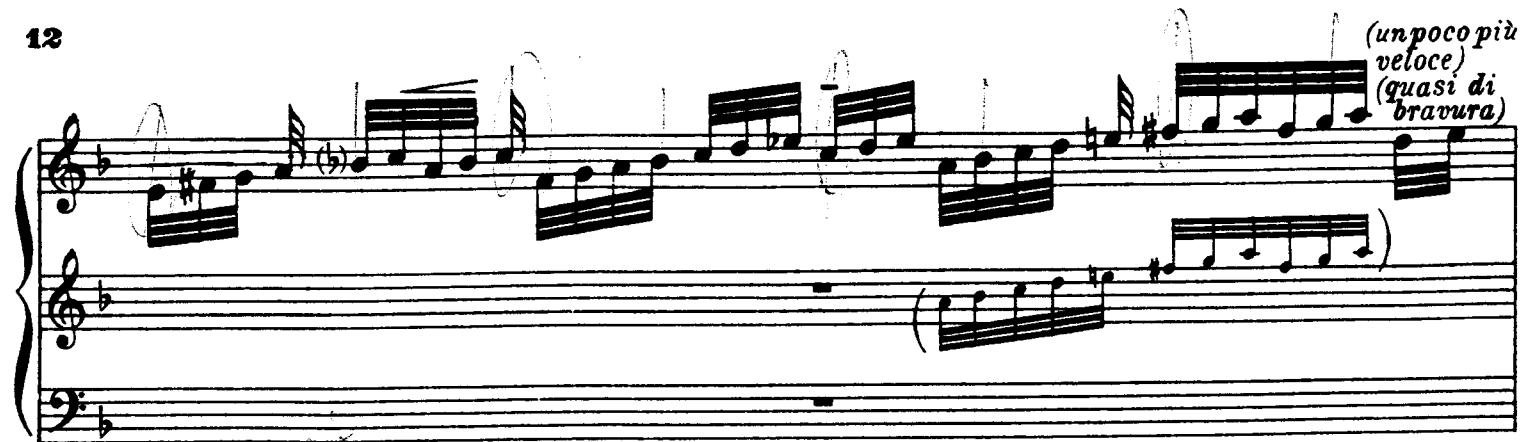
(accelerato ma sempre recitando)

tr

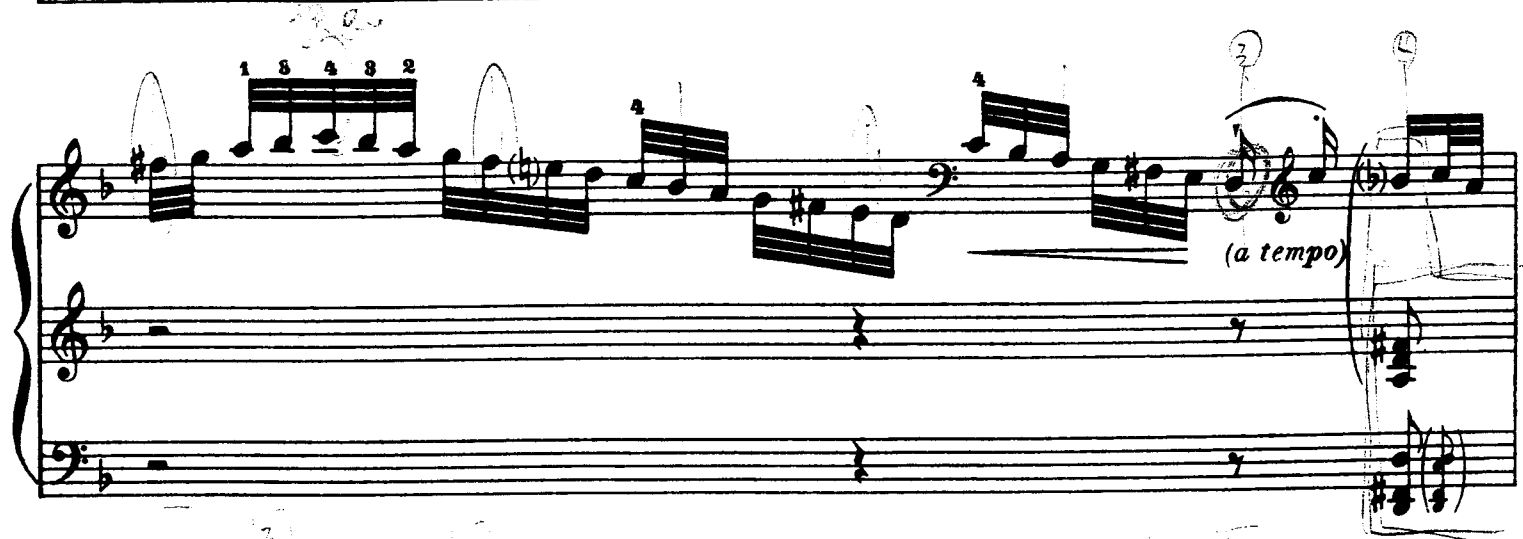
(nicht eilen, aber ohne Steifheit)
(non affrettato ma senza eccessivo rigore di tempo)

(sopra)

(ben ritmato)



First system of musical notation. The right hand features a rapid, ascending scale-like passage. The left hand provides a simple accompaniment. The tempo/mood marking at the end of the system is *(un poco più veloce) (quasi di bravura)*.



Second system of musical notation. The right hand continues with a rapid passage, including a trill marked with fingerings 1, 3, 4, 3, 2. The left hand has a few notes. The tempo/mood marking at the end of the system is *(a tempo)*.



Third system of musical notation. The right hand features a trill marked *tr* and a tenuto note marked *ten.*. The left hand has a few notes. The dynamic marking *mf* is present.



Fourth system of musical notation. The right hand features a rapid, ascending scale-like passage. The left hand has a few notes. The dynamic marking *fz p* is present. The tempo/mood marking at the end of the system is *(recitando)*.

11) Thema 2 d-moll
Fuga *)
(dolcissimo)

12) Thema 1 a-moll

13) Thema 1 d-moll

*) Obwohl das Thema einige kontrapunktische Möglichkeiten geboten hätte, hält sich die Fuge, dessen ungeachtet, von polyphonen Künsten frei. Auch die „Chromatik“ tritt in den Hintergrund und taucht in der Figuration völlig unter.

Damit die Fuge wenigstens den Schein einer inneren Beziehung zu der ihr sehr überlegenen „Fantasie“ bewahren könne, sollte sie durchaus nicht auf „Brillanz“ hin gespielt werden.

*) Although the theme presents several contrapuntal possibilities, the fugue nevertheless keeps clear of all polyphonic artifices. The chromatic element too, retires into the background, and disappears entirely in the figuration.

In order to preserve for the fugue at least the appearance of a certain inward relationship with the fantasy, which is by far its superior, it should on no account be played with a view to brilliancy of effect.

*) Sebbene il tema avesse offerto alcune possibilità contrappuntistiche, la fuga si mantiene libera d'ogni polifonia artificiosa. Anche l'elemento cromatico è di poca importanza e viene completamente sommerso dalle onde della figurazione.

La fantasia è assai superiore alla fuga; questa però, affinché possa serbare almeno l'apparenza d'essere unita con quella da un legame spirituale, non dovrebbe secondo noi eseguirsi in una maniera esclusivamente brillante.

*) Quoique le thème admettait des combinaisons contrapointiques, cette fugue se tient à l'écart des artifices polyphoniques. De même l'élément „chromatique“ s'efface pour disparaître totalement dans la figuration.

Pour conserver à la fugue une apparence de relation avec la „Fantaisie“ qui lui est de beaucoup supérieure, on ne doit nullement lui donner une exécution brillante.

*) Hier setzt, organistisch zu sprechen, ein neues, etwas verstärktes Register ein; jedoch nur für die Stimme des Themas.

*) Qui entra, per usare la terminologia degli organisti, un nuovo registro alquanto rafforzato; esso vale però solamente per la voce del tema.

*) Speaking as an organist, a new register with somewhat increased tone-volume, begins here, but only for the voice in which the theme appears.

*) Ici apparaît une sorte de nouveau jeu d'orgue plus fort, mais seulement en ce qui concerne la voix thématique.

Handwritten musical score system 1. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The first measure of the bass staff is marked with *(m. d.)* and *(tr)*. The key signature has one flat (B-flat). The time signature is 3/4. There are some handwritten annotations in the right margin, including "Trem." and a circled "1".

Ausführung:
 Esecuzione:
 Execution:
 Exécution:

Handwritten musical score system 2. It shows a short musical phrase in the treble clef staff, consisting of a few notes with a slur. The key signature has one flat (B-flat). The time signature is 3/4.

Handwritten musical score system 3. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The first measure of the bass staff is marked with *(m. d.)* and *(tr)*. The key signature has one flat (B-flat). The time signature is 3/4. There are some handwritten annotations in the right margin, including "Trem." and a circled "1".

Handwritten musical score system 4. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The first measure of the bass staff is marked with *(melodioso)*. The key signature has one flat (B-flat). The time signature is 3/4. There are some handwritten annotations in the right margin, including "Trem." and a circled "1".

Handwritten musical score system 5. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The first measure of the bass staff is marked with *(quasi f)* and *d-soll*. The key signature has one flat (B-flat). The time signature is 3/4. There are some handwritten annotations in the right margin, including "Trem." and a circled "1".

Handwritten musical score system 6. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The first measure of the bass staff is marked with *(tr)*. The key signature has one flat (B-flat). The time signature is 3/4. There are some handwritten annotations in the right margin, including "Trem." and a circled "1".

Handwritten musical score for piano, page 17. The score consists of six systems of two staves each. It includes various musical notations such as notes, rests, trills, and dynamic markings. Handwritten annotations in pencil include:

- Theme 1* (first system, first staff)
- (espr.)* (first system, second staff)
- (6)* *Theme 1 g-dur* (second system, first staff)
- p più f* (second system, first staff)
- tr* (second system, first staff)
- (7)* *d-moll* (third system, first staff)
- (p subito)* (third system, first staff)
- Theme 1 h-moll* (third system, first staff)
- (8)* *(p, sost. legato)* (third system, first staff)
- tr* (fourth system, first staff)
- Theme 1* (fifth system, first staff)
- (p)* (fifth system, first staff)
- (9)* (fifth system, first staff)
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- (99)* (fifth system, first staff)
- (100)* (fifth system, first staff)

Theme C 2. mol

Handwritten musical score for Theme C, 2. mol. The score is written for piano and includes measures 87 through 107. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings. Handwritten annotations include 'mf tr', 'p', 'poco a poco cresc.', 'forte e dolce', and 'd-mol'. Measure numbers 87, 93, 99, 103, and 107 are written on the left margin. A handwritten 'Theme C' is written above measure 93. A handwritten 'd-mol' is written above measure 107. A handwritten 'poco a poco cresc.' is written below measure 99. A handwritten 'forte e dolce' is written below measure 107. A handwritten 'd-mol' is written below measure 107.

*) Hier könnte das Thema, durch Überkreuzen, von der linken Hand gespielt, der Baß durch das Pedal fortgehalten werden.

*) The theme might be taken here in the left hand (by crossing the hands), and the bass held by the pedal.

*) Qui il tema potrebbe essere eseguito dalla mano sinistra incrociandosi colla destra, mentre il basso verrebbe tenuto dal pedale.

*) Ici, le thème pourrait être repris par la main gauche (croisement de main), tandis que la basse serait maintenue par la pédale.

The image displays a page of musical notation, likely for a piano. It consists of five systems of staves, each with a treble and bass staff. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: *(espressivo ma forte)* at the beginning, *(espressivo)* at the top right, and *(piu f)* in the second system. The piece concludes with a section marked *(Tempo giusto)*. The notation includes various musical symbols such as notes, rests, and slurs. There are also some handwritten annotations and corrections visible on the page.

Konzert-Version des Herausgebers:

Nei concerti l'editore si serve della seguente versione:

The editors concert version:

Version de concert de l'arrangeur:

tenutissime, marcate

(molto tenute pesanti)

(sempre più aumentando)

ff (con molta importanza)

Handwritten musical score for piano, consisting of three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one flat (B-flat). The first system has a "5 6" fingering above the right hand. The second system has a "(13)" marking and a "more" annotation. The third system includes "allarg." and "(con slancio)" markings, followed by a "rit." marking and a final double bar line. The score is written in a fluid, handwritten style.